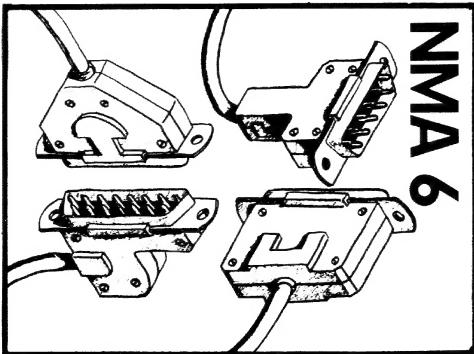


# NMATAPES 9

\*Dolby NR



## NMATAPES

- Side 1**
- Monophonic Variations  
Greg Schiemer
- Epilogue from *Namelessness*  
David Hirst
- Black Moon Assails  
Alistair Riddell
- Samples III  
Warren Burt

- Side 2**
- Beautiful but marred by the Blemish of a Perpetual Dissatisfaction  
Mark Rudolf
- Blowout  
Cindy John
- 'Dawn Chorus' and 'Dusk' from *Birdsongs*  
Amanda Baker
- Harping  
Graeme Gerrard

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### Side 1

#### Greg Schiemer

#### Monophonic Variations

Sampled sounds, played by a percussionist on MIDI percussion controller, though occasionally unaccompanied, are frequently accompanied by a computer. The computer's small repertoire of monophonic patterns is varied rhythmically and timbrally as it responds to human input during performance. The performer controls the system in a way which, paradoxically destabilises it.

#### David Hirst

#### Epilogue from *Namelessness*

*Namelessness* is a collaborative play/installation by Peter Cripps, consisting of sound poetry, monologue, dialogue, music, movement and the use of backdrops and three-dimensional models. The Epilogue music attempts to create a metaphor for the use of three-dimensional space. It investigates 'timbre' space by exploring a 6 x 7 matrix of timbres defined by attack time and spectral density.

#### Alistair Riddell

#### Black Moon Assails

This improvisation, performed through the interaction between a microcomputer and the remnant of an acoustic piano, explores the resonant characteristics of the instrument and its 24 wound bass strings. The work is conceived as an abstract monologue of reminiscence by a fictional character, 'Black Moon'.

#### Warren Burt

#### Samples III for Computer processed Orchestral Sounds

A 10 minute excerpt from the complete 84 minute work. It fades in at 16 minutes into the piece and fades out at just after 26.00. The form scheme of this section is given in the accompanying article in NMA magazine. The original orchestral material was performed by the Adelaide Symphony conducted by James Ferguson. Computer processing and mixing by Warren Burt.

### Side 2

#### Mark Rudolf

#### Beautiful but marred by the Blemish of a Perpetual Dissatisfaction

This piece consists of sound/music formed by a synthesis from information acquired through a reconstruction of vocal poetic 'performances'. These were first analysed by the composer's program 'K' extracting information which characterises the musical and dramatic expressiveness of the particular vocalisation. Combinations and modifications of the information were specified and provided to the program 'V' which the synthesised the sounds.

#### Cindy John

#### Blowout

Set for six trombones and computer, this work is based on a pattern of semitones and tritones. Each pattern is developed with short rhythmic statements, later contrasted with more introspective musical passages. This piece illustrates a reflective mood after a buildup of tension, hence the title 'Blowout'.

#### Amanda Baker

#### 'Dawn Chorus' and 'Dusk' from *Birdsongs*

These are two movements for computer generated tape which in the complete piece frame 4 movements for choir and instrumental ensemble. The music and text form a loosely anthropomorphic contemplation of two local sorts of bird — Magpie and Cockatoo.

#### Graeme Gerrard

#### Harping

Harping is about saturation through varied repetition. It was made by sampling a sine curve and using the sample values as a melodic contour. The result is a music that is both apparently highly repetitive, but at the same time always changing. The material is continuously re-presented but always slightly varied or put into a different context.

NMATAPES 6